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ABSTRACT

This teacher's resource guide produced by the National Museum of Natural History (Smithsonian Institution) is a collection of materials about North American Indians covering 3 categories, including an introduction, selected bibliographies, and a listing photographs and portraits. Additionally, there is a collecting of answers to questions that visitors often ask when they explore this Museum's American Indian exhibition galleries. The introduction consists of teaching activities with background information on North American Indian myths and legends; methods to eliminate American Indian stereotypes; and origins of the American Indians. In the selected bibliographies, there are teacher and student bibliographies and teaching kits and other materials; native American resources: books, magazines, and guides for kindergarten through ninth grade students; and selected references on native American games, dances, and crafts. The photographs and portraits listing covers native peoples of the Americas photographs from exhibits in the Museum of Natural History; selected photographs illustrating North American Indian life from the National Anthropological Archives; and selected portraits of prominent North American Indians. (ML)

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SMITHSONIAN INSTITUTION

TEACHER'S RESOURCE GUIDE

North American Indians

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Information from the

National Museum of Natural History

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In reply to your recent inquiry about Native Americans, we are pleased to enclose some general information including an introductory bibliography. The leaflet "Anthropological Materials Available from the Smithsonian" includes a description of the multi-volume Handbook of North American Indians and of reprints of a few publications of the former Bureau of American Ethnology now available from the Smithsonian Institution Press.

There are organizations outside the Smithsonian Institution that have information on Native Americans. The Bureau of Indian Affairs has available an informative booklet titled American Indians Today: Answers to Your Questions, which includes a bibliography, and a map titled "Indian Land Areas." To obtain either of these materials, write to the Bureau of Indian Affairs, Public Information Office, Department of the Interior, Washington, DC 20245. Information on Native American art can be obtained by writing to the Indian Arts and Crafts Board, Room 4004, Department of the Interior, Washington, DC 20240. The board publishes a bibliography of Indian arts by geographic regions and a source directory of Native American owned and operated arts and crafts businesses.

Recordings of and information about Native American music are available from the following organizations: Archive of Folk Song, Library of Congress, Washington, DC 20540; Canyon Records, 4143 North Sixteenth St., Phoenix, AZ 85016; Folkway Records, c/o Birch Tree Group, 180 Alexander St., Princeton, NJ 08540; and Indian House, P.O. Box 472, Taos, NM 87571.

The National Geographic Society produces films and publications on Native Americans and the map "Indians of North America." For a listing of their materials, write National Geographic Society, P.O. Box 2806, Washington, DC 20013.

For more information, you might consult the following bibliographies: Ethnographic Bibliography of North America, 4th ed., edited by George P. Murdock and Timothy O'Leary (New Haven: Human Relations Area Files, 1975), is a five volume work organized by geographic areas and tribal groups. A 1973-87 supplement of this 4th edition by Marlene M. Martin was published in 1990. A Bibliography of Contemporary North American Indians: Selected and Partially Annotated with Study Guide by William Hodge (New York: Interland Publishing Co., 1976).

We hope you find this information helpful.

ANTHROPOLOGY OUTREACH
AND PUBLIC INFORMATION
DEPARTMENT OF ANTHROPOLOGY
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NATIVE AMERICAN QUESTIONS AND ANSWERS

Below are some answers to questions that visitors of all ages often ask when they explore the National Museum of the American Indian's exhibition galleries.

How many Native Americans are registered with the census?

During the 20th century, the United States Indian population has risen dramatically from the low of 250,000 in 1890. According to the 1990 census, there are more than 1.5 million Native Americans living in the United States. California had the largest Indian population according to the 1980 census and Oklahoma the largest in 1990. More than 40 million indigenous people reside in Latin America and Canada.

Where do Native Americans live?

Today thousands of Indian people live in large and small cities as well as in rural communities. According to the 1990 census, about 12,000 live in New York City. Others live on tribal lands or reservations ranging in size from a few acres to many thousands of acres. The United States government defines a reservation as an area of land that has been reserved for Indian use. There are about 280 reservations in the United States and 1/3 of the Indian population lives on them. New York State includes ten reservations, eight of which are federally recognized.

On reservations, the federal government often supports social services such as schools, hospitals and clinics, and community centers. However, each community is different. Traditional political systems often included chiefs elected for life, but during the 19th and 20th centuries most tribes adopted elective governments. In recent years, tribes have worked towards the goal of self-government--taking control of all programs and services run by the federal government.

Were Native American languages written before European contact?

Languages were not written with an alphabet system prior to European contact, but important information was often recorded with the use of mnemonic (memory) devices such as pictographs. When Europeans arrived, as many as 2,200 Indian languages were spoken in the Western Hemisphere, but many have not survived. As a result of recent tribal efforts and concern, some languages are being taught in schools and preserved by being recorded. Today about 200 Indian languages are spoken north of the Mexican border and some are bilingual or trilingual, speaking their native language, and English, French, or Spanish. In Central and South America, more than 400 languages are still in existance.

What do people wear today?

Everyday dress is the same as other Americans--Indian students often wear jeans, t-shirts, and tennis shoes to school. Hair styles are usually the same as other students, however, some Indian people believe hair is sacred and they prefer to keep it long as a symbol of Indian identity. When native people attend powwows they often dress in their traditional regalia which can include elaborately decorated buckskin dresses and shirts, feather headdresses, moccasins, calico shirts decorated with ribbons, special feather fans, and silver and beaded jewelry.

How do people worship and work?

Today there are adherents of various Christian denominations as well as traditional Indian religions. People attend churches of many different religions on the reservations. Many hold jobs in different types of professions--educators, lawyers, secretaries. Positions with the tribal governments, utility companies, and schools are among the possibilities on reservations. Some people manage businesses of their own.

What are powwows?

Social gatherings called powwows have evolved during the 20th century as important Indian events. These intertribal festivals are organized by Native Americans and serve to allow participants to affirm their Indian identity. Some travel thousands of miles to attend the social events which are scheduled throughout North America year round. The gatherings are usually open to the public and occur on weekends. Often included are special parades; dance and drum competitions; sporting events; booths of native foods, crafts, and other items for sale.

Which term, "Native American" or "American Indian," is correct?

Opinion varies among native people concerning which of these general terms should be used. Some prefer Native American because they feel the term "Indian" is erroneous, referring to the arrival of Christopher Columbus who thought he had arrived in the "Indies" (at this time the Indies meant Asia). Others prefer the term "American Indian" because they feel Native American can refer to anyone born in the Americas including those of European or African descent. However, there is agreement on the use of specific tribal names such as Mohawk, Navajo, Yupik, and Aymara--they are much preferred by Indian people. Many groups also prefer special Indian names. The Navajo, for example, call themselves the Dineh ("the people") and the Iroquois use Hodenosaunee ("people of the longhouse"). The Museum's Education Department uses particular tribal or Indian names whenever possible, and both of the general terms--Native American and American Indian--in programs and publications when needed.

What are common American Indian stereotypes?

Probably the most common Indian stereotype consists of a Plains warrior, in full ceremonial regalia, atop a galloping horse. This visual image was probably first portrayed in the Wild West shows which traveled throughout the United States at the turn-of-the-century. Vaudeville shows, films, and, finally, television also adopted this commercialized representation. The Plains warrior image is not wholly inaccurate, but it is a stereotype because it portrays only a small segment of Native American culture. For example, most native people did not wear war bonnets and many traveled principally by foot or canoe. Other inaccurate stereotypes include telling students to sit "Indian style," the use of the word "how" as a greeting, and referring to drums as "tom-toms." Having an accurate understanding of the great variety of native cultures hemisphere-wide contributes to an important awareness of cultural diversity which should be stressed in educational programs.

How did the original people first come to the Americas?

Many Indian tribes recall their early history through stories which describe spirits ascending from the underground or from the sea into the present world and others tell of special supernatural beings descending from the sky. In these creation stories or oral traditions, the spirits often create "the people" after arriving in the present-day world.

Most scientists believe that the first Americans crossed a large land bridge connecting Siberia and Alaska perhaps as recently as 12,000 B.C. or as long ago as 40,000 B.C. The land bridge was so wide (about 1,000 miles) that the people crossing it probably had no idea they were traveling across a relatively small land area into a much larger one--they were hunters following game such as bison, wooly mammoths, and caribou. What is left of the land bridge today is known as the Bering Strait Islands, off the coast of Alaska.

What were American Indian homes like during historic times?

Homes were very different throughout the Americas. Climate and natural resources determined the materials and sometimes the structure of houses. Wood and bark, plentiful along the Northwest Coast of Canada and in the northeast, was often used to construct longhouses which held large extended families. In other areas, such as the grasslands of the plains, where wood was scarce, animal hides, especially those of the buffalo (more correctly bison), were used to make the portable tent or tipi homes needed for a hunting way of life. Some southwest houses were built of adobe bricks made from mud mixed with local grasses. In South America, Indian groups in the Amazonian rainforests constructed their longhouses of palm trees, while those living in the Andes mountains built their houses of wood and stone. The Inuit lived in igloos (which could be built of ice, snow, stone, skins, canvas, or sod) while the Florida Seminoles built grass-thatched huts known as chickees. Many of these house types, such as the chickees, tipis, and igloos, are still in use, at least for part of the year.

Home shapes varied; some of the more unusual forms included cone-shaped, rounded, and six-sided. Houses could be small (Great Lakes area wigwams held a single family) or very large (northeast longhouses accommodated 60 people or more). Tribes often had several different types of homes which were constructed according to the climate and season. The wide variety of homes is one example of the many different aspects of cultural diversity throughout the hemisphere.

How did the Museum acquire its collection?

Most of the artifacts were acquired by the Museum's founder, George Gustav Heye from the 1890's until the late 1950's. With family inheritances he financed field trips conducted by renowned archaeologists and ethnologists. Ethnologists usually purchased pieces from those that made or owned them while archaeologists usually found artifacts buried in sites. The collection grew rapidly and in 1916 Heye established the Museum. By the time he died in 1957, the collection numbered about a million objects. The artifacts represent Indian cultures from throughout the Western Hemisphere and span a time period of more than 10,000 years. The collection is the largest of its type in the world, and it continues to grow through donations and acquisitions.

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National Museum of the American Indian
Smithsonian Institution
Education Department
3753 Broadway at 155th Street
New York, New York 10032
(212) 283-2420

Text written and edited by
Judith A. Brundin
Head, Education Department

Information from the

National Museum of Natural History

SMITHSONIAN INSTITUTION WASHINGTON, D.C. 20560

ORIGIN OF THE AMERICAN INDIANS

The American Indians are physically Mongoloids and thus must have originated in eastern Asia. The differences in appearance of the various New World tribes in recent times are due to (1) the initial variability of their Asian ancestors; (2) adaptations over several millennia to varied New World environments; and (3) different degrees of mixing in post-Columbian times with people of European, African, and Asian origins. Differences from their relatives in northeastern Asia are also due to changes in the latter populations after the separation.

Bering Strait, where the Eastern and Western Hemispheres face one another across a narrow strip of water, is the most likely place for migrating groups to have crossed into the New World. There is not sufficient evidence for immigration via other routes before the Norse arrivals in Greenland and Newfoundland about A.D. 1,000, and if indeed any other early voyages occurred, they were insignificant for the origins and composition of New World populations.

Just when the Paleo-Indians--the first inhabitants of the Americas--entered the Americas is still under investigation. The prevailing theory calls for bands of interior hunters passing over the Bering Land Bridge, when sea levels were as much as 300 feet below at the end of the last Ice Age, and preceeding through an "ice-free corridor" between the Laurentide and Cordilleran ice sheets to reach unglaciated lands to the south. Another theory calls for a coastal movement along the southern edge of the Land Bridge by early sea-adapted peoples. Certainly Paleo-Indians were well established south of the ice sheet by 12,000 years ago. Yet those probably were not the first arrivals. Sites and artifacts claimed to be older than this are gaining acceptance, but anything dated older than about 14,000 years ago, the date when rising sea levels submerged with Bering Land Bridge, separating Asia from the Americas, is still regarded with skepticism. However, some scholars do feel that humans were in North America at least by 20,000-25,000 years ago.

At no time, however, was the peopling of the New World a mass movement of people. More likely it was a trickle of small groups or bands entering from Asia over thousands of years. Among the last to arrive were the ancestors of the Eskimos who, settling along the Arctic coasts, effectively ended the migrations.

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ANTHROPOLOGY OUTREACH
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Information from the

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SMITHSONIAN INSTITUTION WASHINGTON, D.C. 20560

ERASING AMERICAN INDIAN STEREOTYPES

How can we avoid stereotypes about American Indians when we are teaching, selecting textbooks, or designing exhibits and public programs?

Cultural institutions reflect current issues of society. Both museums and schools are wrestling with new sensitivities and concerns with cultural diversity. For instance, at a recent Smithsonian symposium on Contemporary American Indian Art, several Native American artists asked why their paintings and sculpture are rarely shown at fine arts museums, but are more likely to be exhibited at anthropology and natural history museums. Native American artists also question why their work is not combined with other American artists' work in shows on American art (Kaupp, 1990).

In directing an alternative school for Native American children in Chicago, June Sark Heinrich found many misnomers and false ideas presented by teachers as they instructed students about the history and the heritage of Native peoples. She devised ten classroom "don'ts" to help teachers correct these common errors. The D'Arcy McNickle Center for the History of the American Indian at the Newberry Library in Chicago recently began designing a sample checklist for evaluating books about American Indian history.

This *Anthro.Notes* Teacher's Corner combines the two approaches. The questions that follow provide teachers and museum educators with ways to evaluate their own teaching and criteria to evaluate the materials they use.

1. Are Native Americans portrayed as real human beings with strengths and weaknesses, joys and sadnesses? Do they appear to have coherent motivations of their own comparable to those attributed to non-Indians?

2. In books, films, comic strips and curriculum materials, do Native Americans initiate actions based on their own values and judgments, rather than simply react to outside forces such as government pressure or cattle ranchers?

3. Are stereotypes and cliches avoided? References should not be made to "obstacles to progress" or "noble savages" who are "blood thirsty" or "child-like" or "spiritual" or "stoic". Native Americans should not look like Hollywood movie "Indians," whether Tonto from the Lone Ranger days or Walt Disney's recent portrayals. Native Americans are of many physical types and also have European, African or other ancestry. Just as all Europeans or African-Americans do not look alike, neither do Native Americans.
Heinrich urges that television stereotypes should not go unchallenged. For example, "when Native Americans fought, they were thought more 'savage' than the Europeans and were often less so. Help children understand that atrocities are a part of any war. In fact, war itself is atrocious. At least, the Native Americans were defending land they had lived on for thousands of years. If Native Americans were not 'savage warriors,' neither were they 'noble savages.' They were no more nor less noble than the rest of humanity."

Television, especially old movies, often portrays the "Indian" speaking only a few words of English, often only "ugh." Yet anthropologists have carefully documented the complexity of Native American languages. At least 350 different languages were spoken in North America when William Bradford and the rest of the Puritans first stepped ashore in Massachusetts.

Stereotypes can be defused if teachers check their own expressions and eliminate those such as "You act like a bunch of wild Indians" or "You are an Indian giver." In a similar way, do not use alphabet cards that say A is for apple, B is for ball, and I is for Indians. It may seem trivial, but Heinrich argues that such a practice equates a group of people with things.

4. If the material is fiction, are the characters appropriate to the situations and are interactions rooted in a particular time and place? If they are, a particular group such as the Navajo or Chippewa living at a specific moment in history will be more likely to be brought accurately to life.

5. Do the materials and the teacher's presentation avoid loaded words (savage, buck, chief, squaw) and an insensitive or offensive tone?

6. Are regional, cultural, and tribal differences recognized when appropriate? As everyone knows but does not always put into practice, before the Europeans came there were no people here that called themselves "Indians." Instead, there were and still are Navajo or Menominee or Hopi, or Dakota, or Nisqually, or Tlingit, or Apache. Instead of teaching about generalized Indians or "Native Americans," study the Haida, or Cree, or Seminole.

7. Are communities presented as dynamic, evolving entities that can adapt to new conditions, migrate to new areas, and keep control of their own destinies? Too many classroom materials still present Native American traditions as rigid, fixed, and fragile. For example, some filmstrips and books may have titles like "How the Indians Lived," as though there are not any Indian people living today. In fact, over two million Native Americans live in what is now the United States, about half of them live in cities and towns and the other half on reservations or in rural areas.

8. Are historical anachronisms present? The groups living here prior to the 1540's did not have horses, glass beads, wheat, or wagons. Can your students determine why that is the case and do they understand that these items were all introduced by Europeans?

9. Are captions and illustrations specific and appropriate for a specific time and place? (Wrapped skirts in the Arctic, feather bonnets in the North Pacific Coast, or totem poles in the Plains never existed.) Are individuals identified by name when possible?

10. Are the different Native Americans viewed as heirs of a dynamic historical tradition extending back before contact with Europeans? Similarly, Native American groups should not be equated with other ethnic minorities. The fact is that Native American tribes--by treaty rights--own their own lands and have other rights that are unique to the descendants of the real Natives of America, because they are that. No other minority within the United States is in a similar legal position. Native peoples view themselves as separate nations within a nation. U.S. laws and treaties, officially endorsed by U.S. presidents and the Congress, confirm that status.

11. If you have Native American children in your class, do not assume that they know all about their own ancestry and the ancestry of all Native Americans. All children including Native American children need to be taught about the Native American heritage, which, in a very real sense, is the heritage of everybody living in the U.S. today. Culture and ideas, after all, are learned and not inherent from birth.

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JoAnne Lanouette

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Information from the

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TEACHING ACTIVITY

Instructions for NORTH AMERICAN MYTHS AND LEGENDS

1. Divide the class into six groups and assign each group one story. Each group chooses a leader.

2. Members of each group read the story silently taking notes on details which reflect: a) the natural environment; b) the relationship between the human and nonhuman world; c) explanations of natural phenomena; d) values of the society; e) special roles within the society f) view of the supernatural.

3. Each group discusses its myth for 10 minutes using the above categories as a guide.

4. Whole class convenes. Each group leader reads his/her story aloud and summarizes the group's ideas about the story. The classroom teacher can add other relevant details to more fully illuminate meaning and significance of the story.

5. Optional: Teacher might end the activity by reading the King James version of Genesis to illustrate all peoples have creation stories to explain origins. Also that the Judeo-Christian tradition has parallels to other stories such as the Earthmaker. These parallels should provide interesting class discussion.

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CREATION STORY (Netsilik Eskimos-Canada)

In the earliest times on earth, there were no animals in the sea. People did not need blubber for fires, because newly drifted snow would burn. Great forests grew on the bottom of the sea. From them came the pieces of driftwood that still wash up on our shores. In those days, there was no ice on the sea. This is a distant memory of the time when the first people lived on the earth.

Everything was in darkness then. The lands and the animals could not be seen. Both men and animals lived on earth, but there was no difference between them. Men could become animals and animals could become men, and they all spoke the same language.

In the very earliest times, men were not as good as hunters are today, and their weapons were few. So they had little food, and sometimes they had to eat the earth itself. Everything came from the ground, and people lived on the ground. They did not have all the rules to follow that we do today. There were no dangers to threaten them, but there were no pleasures either.

That was the time when magic words were made. Suddenly a word would become powerful and could make things happen, and no one could explain why. It was always dark until once a hare and a fox had a talk. "Darkness, darkness," said the fox. He wanted to steal from caches in the darkness. "Day, day," said the hare. He wanted the light of day so he could find a place to feed. And suddenly day came, for the hare's words were more powerful than the fox's. Day came, and was replaced by night, and when night had gone, day came again.

In those early times there were only men and no women. There is an old story that tells how women came from men. One time the world collapsed and was destroyed, and great showers of rain flooded the land. All the animals died, and the world was empty. Then two men grew up out of the earth. They married, for there was no one else, and one man sang a song to become a woman. After a while they had a child, and they were the first family.

In those early ages, women often could not have children so the earth had to help. Women went out searching for children who had grown up out of the earth. A long search was needed to find boys, but there was no need to go far to find girls. This is the way the earth gave children to the first people, and in that way they became many.

(Knud Rasmussen, compiler. THIS WORLD WE KNOW: BELIEFS AND TRADITIONS OF THE NETSILIK ESKIMO. Cambridge, MA: Education Development Center, 1967.)

THE SHAMAN IN THE MOON (Bering Sea Eskimos-Alaska)

A Malamut shaman from Kotzebue Sound near Selawik Lake told me that a great chief lives in the moon who is visited now and then by shamans who always go to him two at a time, as one man is ashamed to go alone. In the moon live all kinds of animals that are on the earth, and when any animal becomes scarce here the shamans go up to the chief in the moon and, if he is pleased with the offerings that have been made to him, he gives them one of the animals that they wish for, and they bring it down to the earth and turn it loose, after which its kind becomes numerous again.

The shaman who told me the foregoing said he had never been to the moon himself, but he knew a shaman who had been there. He had been up only as high as the sky, and went up that high by flying like a bird and found that the sky was a land like the earth, only that the

grass grew hanging downward and was filled with snow. When the wind blows up there it rustles the grass stems, loosening particles of snow which fall down to the earth as a snowstorm.

When he was up near the sky he saw a great many small, round lakes in the grass, and these shine at night to make the stars. The Malemut of Kotzebue Sound also say that the north wind is the breath of a giant, and when the snow falls it is because he is building himself a snow house and the particles are flying from his snow shovel. The sound wind is the breath of a woman living in the warm southland.

(Edward W. Nelson, "The Eskimo About Bering Strait," Smithsonian Institution 18th Annual Report of the Bureau of American Ethnology, Wash., D.C., 1900.

HOW THE SUN CAME (Cherokee)

There was no light anywhere, and the animal people stumbled around in the darkness. Whenever one bumped into another, he would say, "What we need in the world is light." And the other would reply, "Yes, indeed, light is what we badly need."

At last the animals called a meeting and gathered together as well as they could in the dark. The red-headed woodpecker said, "I have heard that over on the other side of the world there are people who have light."

"Good, good!" said everyone.

"Perhaps if we go over there, they will give us some light," the woodpecker suggested.

"If they have all the light there is," the fox said, "they must be greedy people, who would not want to give any of it up. Maybe we should just go over there and take the light from them."

"Who shall go?" cried everyone, and the animals all began talking at once, arguing about who was the strongest and ran fastest, who was best able to go and get the light.

Finally the 'possum said, "I can try. I have a fine big bushy tail, and I can hide the light inside my fur."

"Good! Good!" said all the others, and the 'possum set out.

As he traveled eastward, the light began to grow and grow, until it dazzled his eyes, and the 'possum screwed his eyes up to keep out the bright light. Even today, if you notice, you will see that the 'possum's eyes are almost shut, and that he comes out of his house only at night.

All the same, the 'possum kept going, clear to the other side of the world, and there he found the sun. He snatched a little piece of it and hid it in the fur of his fine bushy tail, but the sun was so hot it burned off all of the fur, and by the time the 'possum got home his tail was as bare as it is today.

"Oh, dear!" everyone said. "Our brother has lost his fine bushy tail, and still we have no light."

"I'll go," said the buzzard. "I have a better sense than to put the sun on my tail. I'll put it on my head."

So the buzzard traveled eastward till he came to the place where the sun was. And because the buzzard flies so high, the sun-keeping people did not see him, although now they were watching out for thieves. The buzzard dived straight down out of the sky, the way he does today, and caught a piece of the sun in his claws. He set the sun on his head and started for home, but the sun was so hot that it burned off all his head feathers, and that is why the buzzard's head is bald today.

Now the people were in despair. "What shall we do? What shall we do?" they cried. "Our brothers have tried hard; they have done their best, everything a man can do. What else shall we do so we can have light?"

They have do the best a man can do," said a small voice from the grass, "but perhaps this is something a woman can do better than a man."

"Who are you?" everyone asked. "Who is that speaking in a tiny voice and hidden in the grass?"

"I am your Grandmother Spider," she replied. "Perhaps I was put in the world to bring you light. Who knows? At least I can try, and if I am burned up it will still not be as if you had lost one of your great warriors."

Then Grandmother Spider felt around her in the darkness until she found some damp clay. She rolled it in her hands, and molded a little clay bowl. She started eastward, carrying her bowl, and spinning a thread behind her so she could find her way back.

When Grandmother Spider came to the place of the sun people, she was so little and so quiet no noticed her. She reached out gently, and took a tiny bit of the sun, and placed it in her clay bowl. Then she went back along the thread that she had spun, with the sun's light growing and spreading before her, as she moved from east to west. And if you will notice, even today a spider's web is shaped like the sun's disk and its rays, and the spider will always spin her web in the morning, very early, before the sun is fully up.

"Thank you Grandmother," the people said when she returned. "We will always honor you and we will always remember you."

And from then on pottery making became woman's work, and all pottery must be dried slowly in the shade before it is put in the heat of the firing oven, just as Grandmother Spider's bowl dried in her hand slowly, in the darkness, as she traveled toward the land of the sun.

(Alice Marriott and Carol K. Rachlin. AMERICAN INDIAN MYTHOLOGY. New York: Thomas Y. Crowell Co., 1968.)

CREATION OF THE ANIMAL PEOPLE (Okanogan - S.W. Oregon)

The earth was once a human being. Old-One made her out of a woman. "You will be the mother of all people," he said.

Earth is alive yet, but she has been changed. The soil is her flesh; the rocks are her bones; the wind is her breath; trees and grass are her hair. She lives spread out, and we live on her. When she moves, we have an earthquake.

After changing her to earth, Old-One took some of her flesh and rolled it into balls, as people do with mud or clay. These balls Old-One made into the beings of the early world. They were the ancients. They were people, and yet they were at the same time animals.

In form, some of them were like the animals; some were more like people. Some could fly like birds; others could swim like fishes. In some ways the land creatures acted like animals. All had the gift of speech. They had greater powers and were more cunning than either animals or people. And yet they were very stupid in some ways. They knew that they had to hunt in order to live, but they did not know which beings were deer and which were people. They thought people were deer and often ate them.

Some people lived on the earth at that time. They were like the Indians of today except that they were ignorant. Deer also were on the earth at that time. They were real animals then too. They were never people or ancient animal people, as were the ancestors of

most animals. Some people say that elk, antelope and buffalo also were always animals, to be hunted as deer are hunted. Others tell stories about them as if they were ancients of half-human beings.

The last balls of mud Old-One made were almost all alike and were different from the first ones he made. He rolled them over and over. He shaped them like Indians. He blew on them and they became alive. Old-One called them men. They were Indians, but they were very ignorant. They did not know how to do things. They were the most helpless of all creatures Old-One made. Some of the animal people preyed on them and ate them.

Old-One made both male and female people and animals, so that they might breed and multiply. Thus all living things came from the earth. When we looked around, we see everywhere parts of our mother.

Most of the ancient animal people were selfish, and there was much trouble among them. At last Old-One said, "There will soon be no people if I let things go on like this."

So he sent Coyote to kill all the monsters and other evil beings. Old-One told Coyote to teach the Indians the best way to do things and the best way to make things. Life would be easier and better for them when they were no longer ignorant. Coyote then traveled on the earth and did many wonderful things.

(Ella E. Clark. INDIAN LEGENDS OF THE PACIFIC NORTHWEST. Berkeley: Univ. of California Press, 1953.)

HOW COYOTE GOT HIS SPECIAL POWER (Okanogan - S.W. Oregon)

In the beginning of the world, Spirit Chief called a meeting of all the animal people.

"Some of you do not have names yet," he said when they had gathered together. "And some of you do not like the names you have now. Tomorrow, before the sun rises I will give a name to everyone. And I will give each an arrow also."

"Come to my lodge as soon as the darkness is gone. The one who gets there first may choose the name he wants and I will give him the longest arrow. The longest arrow will mean that he will have the most power."

As the people left the meeting, Coyote said to his friend Fox, "I'm going to be there first. I don't like my name. I want to be called Grizzly Bear or Eagle."

Fox laughed. "No one wants your name. You may have to keep it."

"I'll be there first," repeated Coyote. "I won't go to sleep tonight."

That night he sat by his fire and stayed awake for a long time. Owl hooted at him. Frog croaked in the marshes. Coyote heard them all. But after the stars had closed their eyes, he became very sleepy. His eyelids grew heavy.

"I will have to prop my eyes open."

So he took two small sticks and propped his eyelids apart. "Now I can stay awake."

But soon he was fast asleep, and when he awoke, the sun was making shadows. His eyes were dry from being propped open, but he ran to the lodge of the Spirit Chief.

"I want to be Grizzly," he said, thinking he was the first one there. The lodge was empty except for Spirit Chief.

"That name is taken, and Grizzly Bear has the longest arrow. He will be chief of the animals on the earth."

"Then I will be Eagle."

"That name is taken, and Eagle has the second arrow. Eagle will be the chief of the birds."

"Then I will be Salmon."

That name is taken, and Salmon has the third arrow. Salmon will be the chief of all

the fish. Only the shortest arrow is left, and only one name--Coyote."

And the Spirit Chief gave Coyote the shortest arrow. Coyote sank down beside the fire of the Spirit Chief. His eyes were still dry. The Spirit Chief felt sorry and put water in his eyes. Then Coyote had an idea.

"I will ask Grizzly Bear to change with me."

"No," said Grizzly, "I cannot. Spirit Chief gave my name to me."

Coyote came back and sank down again beside the fire in the big lodge. Then Spirit Chief spoke to him.

"I have special power for you. I wanted you to be the last one to come. I have work for you to do, and you will need this special power. With it you can change yourself into any form. When you need help, call on your power."

"Fox will be your brother. He will help you when you need help. If you die, he will have power to bring you to life again."

"Go to the lake and get four tules. Your power is in the tules. Then do well the work I will give you to do."

So that is how Coyote got his special power.

(Ella E. Clark. INDIAN LEGENDS OF THE PACIFIC NORTHWEST. Berkeley: Univ. of California Press, 1953.)

WINNEBAGO INDIAN CREATION STORY

In the beginning Earthmaker was alone. Earthmaker was sitting in space when he came to consciousness. Nothing was to be found anywhere. He began to think of what he was to do and finally he cried. Tears flowed from his eyes and fell below where he was sitting. After a while he looked below and saw something bright. The bright objects were tears, of which he had not been aware and, which falling below, had formed the present waters. They became the seas of today.

Then Earthmaker began to think again. He thought, "Thus it is whenever I wish anything. Everything will become the water of the seas." So he wished for light and it became light. Then he thought, "It is as I have supposed; the things that I wished for, come into existence as I desired." Then he again thought and wished for this earth and the earth came into existence. Earthmaker looked at the earth and he liked it, but it was not quiet. It moved about as do the waves of the sea. Then he made the trees and he saw that they were good. But even these did not make the earth quiet. It was however almost quiet. Then he created the four cardinal points and the four winds. At the four corners of the earth he placed them as four great and powerful spirits, to act as weights holding down this island earth of ours. Yet still the earth was not quiet. Then he made four large beings and threw them down toward the earth and they were pierced through the earth with their heads eastward. They were really snake-beings. Then it was that the earth became still and quiet. Now he looked upon the earth and he liked it.

Again he thought of how things came into existence as he desired. So he spoke: "I shall make a man like myself in appearance." So he took a piece of earth and made it like himself. Then he talked to what he had created but it did not answer. He looked at it again and saw it had no mind or thought. So he made a mind for it. But again it did not answer. Then he made it a tongue. Then he talked to it again but it did not answer. So he looked at it and he saw that it had no soul. So he made it a soul. He talked to it again and then it very nearly said something but could not make itself intelligible. So Earthmaker breathed into his mouth and talked to it and it answered.

Information from the
National Museum of Natural History
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NORTH AMERICAN INDIANS

Bibliographies, films, curriculum Units,
& Other Teaching Materials

TEACHER BIBLIOGRAPHY

Basic Resources:

DIRECTORY OF NORTH AMERICAN INDIAN MUSEUMS AND CULTURAL CENTERS, 1981. (North American Indian Museums Association, 466 Third St., Niagara Falls, New York 14301.)

A useful description of the services and programs available at the growing number of Indian Museums in North America.

INSIGHT GUIDE: NATIVE AMERICA. 1st ed. Edited by John Gattuso. APA Publications (HK) Ltd., 1993.

A guide to communities, cultures, and history of American Indians with a travel guide that includes dates of cultural and ceremonial events and a list of selected tribes and their addresses.

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Based on historical records and recollections of contemporary Indian women. Topics include childbirth, growing up, coming-of-age, marriage, women's economic roles, women and power, and women and war.

Ortiz, Alfonso. THE TEWA WORLD: SPACE, TIME, BEING AND BECOMING IN A PUEBLO SOCIETY. Chicago: University of Chicago Press, 1972.

The author, a social anthropologist born and raised in the San Juan Pueblo, describes Tewa world view with the authority and sensitivity of a participant.

Oswalt, Wendall H. THIS LAND WAS THEIRS: A STUDY OF NORTH AMERICAN INDIANS. 4th ed. Mountain View, CA: Mayfield Publishers, 1987.

Ten tribes representing different geographic areas are described from the time of historic contact to extinction or to modern times.

Reichard, Gladys. NAVAJO RELIGION: A STUDY OF SYMBOLISM. Reprint of 1963 ed. Ann Arbor, MI: Books on Demand, Div. of University Microfilm International.

A comprehensive, scholarly, and readable study that considers Navajo world view, the nature of man, pantheon, theory of disease, theory of curing, and ritual symbolism.

Ruoff, A. Lavonne Brown. LITERATURES OF THE AMERICAN INDIAN. New York, NY: Chelsea House Publishers, 1991.

Describes the oral and written works that comprise the body of American Indian literatures. Comparisons and contrasts between European/American literature and American Indian literature are presented.

_____. AMERICAN INDIAN LITERATURES: AN INTRODUCTION, BIBLIOGRAPHIC REVIEW, AND SELECTED BIBLIOGRAPHY. New York, NY: Modern Language Association of America, 1990.

Strauss, Susan. TALES FROM NATIVE AMERICA: COYOTE STORIES FOR CHILDREN. Hillsboro, OR: Beyond Words Publishing, Inc., 1991.

A collection of four amusing stories about the traditional American Indian trickster character, Coyote. The book attempts to educate the reader about the unique and sacred art of Native American storytelling.

Swanton, John R. THE INDIANS OF THE SOUTHEASTERN UNITED STATES. Washington, D.C.: Smithsonian Institution Press, 1979. (Originally published as Smithsonian Institution Bureau of American Ethnology Bulletin 137, 1946.)

Thompson, Stith. TALES OF NORTH AMERICAN INDIANS. Bloomington: Indiana University Press, 1966.

Underhill, Ruth. RED MAN'S RELIGION: BELIEFS AND PRACTICES OF THE INDIANS OF NORTH AMERICA. Chicago: University of Chicago Press, 1972.

A companion volume to Underhill's RED MAN'S AMERICA (see student bibliography). The approach is cross cultural, summarizing Indian beliefs, ceremonies, and religious practices throughout the continent. (Also for students.)

Vogel, Virgil. AMERICAN INDIAN MEDICINE. Norman: University of Oklahoma Press, 1990.

Waldorf, D. C. THE ART OF FLINTKNAPPING. Published by D. C. Waldorf and Valerie Waldorf, 1984. Available through Mound Builder Art and Trading Co., Box 702, Branson, MO 65616.

Waters, Frank. MASKED GODS: NAVAJO AND PUEBLO CEREMONIALISM. Ohio University Press, 1950.

_____. BOOK OF THE HOPI. New York: Viking Penguin, 1977.

Thirty elders of the Hopi Indian tribe talk about their creation myth, legends, ceremonial cycles and their history.

Wheeler, Jordan. BROTHER IN ARMS. Winnipeg, Manitoba: Pemmican Publications, Inc., 1989.

Three beautifully written novellas focusing on the theme of brotherhood, among families and among Native peoples. Set in present-day Canada, the stories portray Native characters coping with personal problems as the death of a parent, a terminal illness, and dealing with the complex struggle of being Native in a White society.

STUDENT BIBLIOGRAPHY

North American Indians

Two new excellent published series now available are:

Indians of North America, General Editor Frank W. Porter III. Chelsea House Publishers, Broomall, PA. Over 50 titles available on American Indian tribes as well as on specific topics such as The Archaeology of North America and Literatures of the American Indian, written by scholars. For a catalog, write: Chelsea House Publishers, Dept. CB2, P.O. Box 914, 1974 Sproul Rd., Suite 400, Broomall, PA 19008-0914. Also Chelsea House Publishers' Junior Library of American Indians.

Alvin Josephy's Biographical Series on American Indians. Englewood Cliffs, NJ: Silver Burdett Press. Alvin Josephy, a noted historian, introduces each biography by explaining the purpose of the series, which is to help the reader understand how the Indians looked at the world.

Alexander, Bryan and Cherry. AN ESKIMO FAMILY. Minneapolis, MN: Lerner Publications Co., 1985. Reprint of UK 1979 ed.

A contemporary 15 year-old Eskimo boy describes daily life in his village in Greenland over the course of a year. Color photographs. Elementary level.

Avery, Susan, and Skinner, Linda. EXTRAORDINARY AMERICAN INDIANS. Chicago, IL: Children's Press, 1992.

Short biographies of several dozen prominent American Indians, organized chronologically from the 18th century to the present. This unique book includes contemporary American Indians noted for their work in education, the arts, politics, law, and sports. Includes a lengthy bibliography and suggests videotapes.

Balikci, Asen. THE NETSILIK ESKIMO. Rev. ed. Prospect Heights, IL: Waveland Press, 1989.

Richly illustrated description of the Netsilik Eskimo living in the Pelly Bay region of Canada. Good background for the Netsilik Eskimo series of films. (see film section)

Baylor, Byrd. YES IS BETTER THAN NO. New York, NY: Treasure Chest, 1991. Reprint of 1977 ed.

An engaging story about the problems faced by Papago Indians living in a ghetto in contemporary Tucson. The Papago perspective of nonsensical bureaucratic regulations in humorously depicted, and problems such as alcoholism, welfare-dependence, and single parent households are compassionately described in this unique work.

Borland, Hal. WHEN THE LEGENDS DIE. New York, NY: Bantam Books, Inc., 1984.

A story about a mute indian, his life in the mountains, at a reservation school, as a rodeo rider and then as an adult. (jr.h.)

Carter, Forrest. THE EDUCATION OF LITTLE TREE. Albuquerque: University of New Mexico Press, 1986. Originally published by Delacorte in 1976.

Autobiographical remembrances of the author's Cherokee boyhood living with his grandparents in the 1930's.

Chance, Norman A. THE ESKIMO OF NORTH ALASKA. (Case Studies in Cultural Anthropology) Orlando, FL: Harcourt, Brace, Jovanovich, 1966.

Ethnography focusing on changing patterns and conflicts on contemporary Eskimo life. (H.S.)

Craven, Margaret. I HEARD THE OWL CALL MY NAME. Dell, 1980.

A novel about traditional Kwakiutl Indian life and beliefs and the impact of outside technology and education. (Jr. & H.S.)

Downs, James P. THE NAVAJO. Prospect Heights, IL: Waveland Press, 1984.

This book focuses on the pastoral aspects of this sheepherding society pointing out the importance of females, the inviolability of the individual, the prestige of age, and the reciprocity principle.

Dozier, Edward P. THE PUEBLO INDIANS OF NORTH AMERICA. Prospect Heights, IL: Waveland Press, 1983.

Dozier is a native of Santa Clara Pueblo, New Mexico and an anthropologist. This case study on the Pueblo Indians is about a group of related peoples and their adaptation through time to their changing physical, socioeconomic, and political environments. It includes excellent sections on health and medicine, Katchina cults, world view, and symbolism.

Eastman, Charles A. INDIAN BOYHOOD. Magnolia, MA: Peter Smith Pubn., 1971.

Autobiographical reminiscences of the first 15 years of a young Sioux living on the plains in the 1870's and 1880's when traditional lifeways were still intact. Eastman describes his training, family traditions, tribal ceremonies, and legends.

Erdoes, Richard. CRYING FOR A DREAM: THE WORLD THROUGH NATIVE AMERICAN EYES. Santa Fe, NM: Bear & Co., 1989.

Folsom, Franklin. RED POWER ON THE RIO GRANDE, THE NATIVE AMERICAN REVOLUTION OF 1680. Billings, MT: Council for Indian Education, 1989.

Describes the Pueblo uprising against the government of Spain in 1680 with the Pueblo Indian perspective.

Freedman, Russell. INDIAN CHIEFS. New York, NY: Holiday House, 1987.

Biographies of six chiefs: Red Cloud (Oglala Sioux), Quanah Parker (Comanche), Washakie (Shoshone), Joseph (Nez Perce), Satanta (Kiowa), and Sitting Bull (Hunkpapa Sioux). Well-illustrated with archival photographs.

Fritz, Jean. THE DOUBLE LIFE OF POCAHONTAS. New York, NY: Puffin Books, 1987.

In this fictionalized account of Pocahontas' life, the author presents more probable explanations of events accepted by scholars. For example, what Captain John Smith perceived as his imminent execution may actually have been a ceremony that would have made him an adopted member of the tribe. This has led to the popular legend that Pocahantas saved Smith's life.

George, Jean C. JULIE OF THE WOLVES. Harper and Row, 1972.

Story of a 13 year-old Eskimo girl caught between the old ways and those of the Whites, between childhood and womanhood. (Jr.H)

George, Jean C. WATER SKY. New York, NY: Harper C Child Books, 1989.

An upperclass New England teenager goes to Barrow, Alaska to join an Eskimo whaling crew in the hope of find his uncle. He confronts many complex issues such as racism, Eskimo whaling rights, and Alaskan youth balancing traditional and modern Inupiat culture. Includes an Inupiat glossary and pronunciation guide.

Hoebel, Edward Adamson. THE CHEYENNES: INDIANS OF THE GREAT PLAINS. 2nd ed. Orlando, FL: Harcourt, Brace, Jovanovich College Pubn., 1978.

A sympathetic account of the Cheyennes. Discusses ritual and tribal integration, social structure, world view, and Cheyenne personality. (H.S.)

Houston, James. THE WHITE DAWN: AN ESKIMO SAGA. San Diego, CA: Harcourt, Brace, Jovanovich, 1989.

A dramatic novel about the Canadian Eskimo with good ethnographic detail.

Hoyt-Goldsmith, Diane. PUEBLO STORYTELLER. New York, NY: Holiday House, 1991.

A 10 year-old girl relates the Cochiti Pueblo traditions she is learning from her extended family. Color photographs.

_____. TOTEM POLE. New York, NY: Holiday House, 1990.

A modern Tsimshian boy narrates how his father, a noted Northwest Coast woodcarver, creates a totem pole for a local tribe. Color photographs.

Jenness, Aylette, and Rivers, Alice. TWO WORLDS: A YUP'IK ESKIMO FAMILY. Boston, MA: Houghton Mifflin, 1989.

A contemporary story of the daily life of a Yup'ik Eskimo family in a small Alaskan town on the Bering Sea, co-authored with a Yup'ik woman.

Kawano, Kenji, photographer. WARRIORS: NAVAJO CODE TALKERS. Flagstaff, AZ: Northland Publishing Co., 1990.

A collection of photographs of the World War II Navajo Code Talkers from the 1970s and 1980s, accompanied by brief quotes about the individual's war experiences.

Keegan, Marcia. THE TAOS PUEBLO AND ITS SACRED BLUE LAKE. Santa Fe, NM: Clear Light Publishers, 1991.

The Taos Indians attempts to resist Spanish then United States control of their sacred Blue Lake and their eventual victory. Black and white photographs of Taos Pueblo and people.

Keegan, Marcia. PUEBLO BOY, GROWING UP IN TWO WORLDS. New York, NY: Cobblehill Books, 1991.

Describes the daily life of Timmy, a young San Ildefonso Pueblo boy, and how he straddles the modern world of computers and Walkmans and the traditional world of his people. Full color photographs. (lower elementary)

Kroeber, Theodora. ISHI, LAST OF HIS TRIBE. Bantam, 1973.

Moving story of a California Indian, sole survivor of the Stone Age, who entered the 20th century at the age of 50. Gives good historical background on the relationships and conflicts between the settlers and the California Indians. (H.S.)

Liptak, Karen. NORTH AMERICAN INDIAN MEDICINE PEOPLE. New York, NY: Franklin Watts, 1990.

This easy-to-read book explores traditional American Indian medicine people and healing practices. Illustrated with color and black and white photographs and paintings.

Liptak, Karen. INDIANS OF THE SOUTHWEST. New York, NY: Facts on File, 1991.

Good overview of Southwest Indian history, lifeways, ritual and religion, and the changes brought by contact with the Spanish, and later with reservation life.

Mancini, Richard E. INDIANS OF THE SOUTHEAST. New York. NY: Facts on File, Inc., 1992.

An overview of the diversity of the traditional cultures of the Southeastern tribes with a discussion on the impact of contact and tribal efforts to preserve their cultures.

McFee, Malcolm. MODERN BLACKFEET: MONTANANS ON A RESERVATION. Prospect Heights: Waveland Press, 1984.

Emphasizing individual differences, McFee examines White-oriented form of adaptation and Indian-oriented adaption.

Momaday, N. Scott. OWL IN THE CEDAR TREE. Lincoln: University of Nebraska Press, 1965.

A young Navajo boy lives with his parents and his grandfather who represent modern and traditional views of life, respectively. He learns how he can contribute to both worlds.

Monroe, Jean Guard, and Williamson, Ray A. THEY DANCE IN THE SKY: NATIVE AMERICAN STAR MYTHS. Boston: Houghton Mifflin Co., 1987.

A well-documented presentation of American Indian star myths.

Neihardt, John G. BLACK ELK SPEAKS. Lincoln: University of Nebraska Press, 1979.

Book of visions of a Plains Indian spiritual leader.

O'Dell, Scott. SING DOWN THE MOON. New York, NY: Dell Publishing Co., 1976.

A poignant first-person story about Navaho life in the mid-1860's when they migrated against their will from their original homeland in Arizona to Fort Sumner, New Mexico. Includes descriptions of traditional rites-of-passage. (Jr.H.)

Porter, Frank W., III, general editor. INDIANS OF NORTH AMERICA series. Chelsea House Publishers, Dept. WP3, P.O. Box 914, 1974 Sproul Rd., Suite 400, Broomall, PA 19008-0914. Some of the books published thus far cover the Seminole, Cherokee, Crow, and Cheyenne.

Porter, Frank W. III. MARYLAND INDIANS: YESTERDAY AND TODAY. Baltimore, MD: The Maryland Historical Society, 1983.

Sherrow, Victoria. INDIANS OF THE PLATEAU AND GREAT BASIN. New York, NY: Facts on File, 1992.

Well-written account of tribal roots, lifeways, rituals, and history of the Indian tribes of the Plateau and Great Basin. A section on tribes today is included.

Shemie, Bonnie. HOUSES OF SNOW, SKIN AND BONE: NATIVE DWELLINGS OF THE FAR NORTH, 1989. Also, HOUSES OF BARK: TIPI, WIGWAM AND LONGHOUSE, 1989, and HOUSES OF HIDE AND EARTH, 1991. Plattsburgh, NY: Tundra Books.

Shorto, Russell. GERONIMO AND THE STRUGGLE FOR APACHE FREEDOM. Englewood Cliffs, NJ: Silver Burdett Press, 1989.

The story of the Apache wars and Geronimo's attempt to keep his people together despite encroaching European settlers. (elementary/secondary)

Stein, R. Conrad. THE STORY OF THE TRAIL OF TEARS. Chicago, IL: Children's Press, 1985. (upper elementary)

Udall, Louise. ME AND MINE: THE LIFE STORY OF HELEN SEKAQUAPTEWA, AS TOLD TO LOUISE UDALL. Tucson: University of Arizona Press, 1969.

The life story of a Hopi women.

Underhill, Ruth. RED MAN'S AMERICA: A HISTORY OF INDIANS IN THE UNITED STATES. Rev. ed. Chicago: Univ. of Chicago Press, 1971.

A good, readable introduction to North American Indians with useful areal summaries. (H.S.)

Wood, Ted, with Wanbli Numpa Afraid of Hawk. A BOY BECOMES A MAN AT WOUNDED KNEE. New York, NY: Walker and Company, 1992.

A moving, first-person account by a nine-year-old Lakota boy accompanying more than 200 people on a reenactment of the journey made by Chief Big Foot and the Lakota from the Cheyenne River to the site of the Battle of Wounded Knee in 1890. Fine color illustrations. (elementary)

Yue, Charlotte and David. THE IGLOO, 1988. THE PUEBLO, 1986. Boston, MA: Houghton, Mifflin.

This book focuses not only on the igloo but also on the Arctic environment, traditional Eskimo clothing, food, games, transportation, family, and community life. (elementary/secondary)

_____. THE TIPI: A CENTER OF NATIVE AMERICAN LIFE. New York, NY: Alfred A. Knoph Books for Young Readers, 1984.

The following are American Indian autobiographies:

Crow Dog, Mary, and Erdoes, Richard. LAKOTA WOMAN. New York, NY: Grove-Weidenfeld, 1990.

Contemporary account of reservation life, Indian politics, traditional tribal ways, and growing up Sioux in the 1960s, 70s, and 80s.

Eastman, Charles A. FROM THE DEEP WOODS TO CIVILIZATION: CHAPTERS IN THE AUTOBIOGRAPHY OF AN INDIAN. Lincoln: University of Nebraska Press, 1977.

French, Alice. THE RESTLESS NOMAD. Winnipeg, Manitoba: Pemmican Publishers, 1991.

An autobiography of an Inuit woman whose family is from the Mackenzie Delta district of Arctic Canada. Her story reveals the challenges faced by Native people adapting to a rapidly changing environment.

La Flesche, Francis. THE MIDDLE FIVE, INDIAN SCHOOLBOYS OF THE OMAHA TRIBE. Lincoln: University of Nebraska Press, 1978.

Linderman, Frank B. PLENTY-COUPS, CHIEF OF THE CROWS. Lincoln: University of Nebraska Press, 1962.

_____. PRETTY-SHIELD, MEDICINE WOMEN OF THE CROWS. Lincoln: University of Nebraska Press, 1974.

Momaday, N. Scott. THE NAMES: A MEMOIR. Tucson, AZ: University of Arizona Press, 1976.

An autobiographical narrative by a Kiowa novelist and poet.

Neihardt, John G. WHEN THE TREE FLOWERED: THE STORY OF EAGLE VOICE, A SIOUX INDIAN. Lincoln: Univ. of Nebraska Press, 1991.

Neihardt, John G. BLACK ELK SPEAKS. Lincoln: University of Nebraska Press, 1979.

The following distributors have films available on American Indians and Alaskan Natives:

Documentary Educational Resources
101 Morse St.
Watertown, MA 02172 (617) 926-0491

Pennsylvania State University
Audio Visual Services
Special Services Bldg.
University Park, PA 16802 (814) 863-3103

Extension Media Center
University of California
Berkeley, CA 94720 (510) 642-0460

National Film Board
The Canadian Embassy
1746 Massachusetts Ave., N.W.
Washington, D.C. 20036

Native American Public Broadcasting Consortium, Inc.,
P. O. Box 83111
Lincoln, NE 68501
(402) 472-3522.

The Native American Videotapes and Archives Catalog
Institute of American Indian Arts
Cerrillos Road
Santa Fe, NM 87501
(505) 988-6423

In addition to the above distributors, the National Museum of the American Indian publishes Native Americans on Film and Video. Write or call:

The National Museum of the American Indian
Broadway at 155th St.
New York, NY 10021
(212) 283-2420.

TEACHING KITS AND OTHER MATERIALS

Teaching Kits and Curricula:

TEACHING ABOUT NATIVE AMERICANS. National Council for the Social Studies, Bulletin No. 84, 1990. National Council for the Social Studies, 3501 Newark St., N.W., Washington, D.C. 20016-3167; (202) 966-7840. $10.95 (soft cover)

Lesson plans cover the following topics: environment and resources, culture and diversity, change and adaptation, conflict and discrimination, and current issues for Native Americans. The last section, "Resources for Teachers and Students," includes criteria for evaluation educational materials and an "Indian Awareness Inventory" of 40 true or false questions.

THE NATIVE PEOPLE OF THE NORTHEAST WOODLANDS. An elementary curriculum produced by the National Museum of the American Indian, 1989. National Museum of the American Indian, Broadway at 155th St., New York, NY 10031; (212) 283-2420. $35.00

The Delaware (Lenape) and the Six Nations Iroquois are the focus of this curriculum in a three-ring binder notebook. Forty-seven classroom activities are found in lesson plans whose topics are: cultural diversity and environment, early times, language, hunting and fishing, harvest, family, oral traditions, clothing, government, life today. A resource section provides information on publications, audio-visuals, powwows, Native American supplies, and governments today.

KEEPERS OF THE EARTH: NATIVE AMERICAN STORIES AND ENVIRONMENTAL ACTIVITIES FOR CHILDREN by Michael J. Caduto and Joseph Bruchac, 1989. Fulcrum Publishing, Golden, Colorado. $19.95 (hard cover). Special discounts available. Teacher's Guide also available. Primarily for first through sixth grade.

Winner of the New York State Outdoor Education Association Annual Art and Literary Award (1990), this book combines Native American stories and environmental education activities to help students understand all aspects of the earth and to teach "positive social and environmental skills."

THE NATIVE AMERICAN SOURCEBOOK: A TEACHER'S RESOURCE OF NEW ENGLAND NATIVE PEOPLES by Barbara Robinson. Concord Museum, P.O. Box 146, Concord, MA 01742. Grades 1 & 2. $15 plus $3 postage and handling.

The sourcebook contains curriculum materials, teacher's guides, background information, activity sheets, extensive bibliography, and resource listing.

THE WABANAKIS OF MAINE AND THE MARITIMES. A resource book about Penobscot, Passamaquoddy, Maliseet, Micmac, and Abenaki Indians. By the American Friends Service Committee, 1989. Grades 4 through 8. American Friends Service Committee, 1501 Cherry St., Philadelphia, PA 19102-1479. $17.00; $20.00 Canada.

This 506 page resource manual covers the history of the Wabanaki, their government and politics, land and treaties, effects of the American Revolution, Indian-White relations, and contemporary life. Also included are 180 pages of lesson plans relating to the subject topics and readings of Wabanaki legends, stories from or about different periods in history from 1400 to the 1920's, and interviews with Wabanaki people today. The section, "Fact Sheets," covers information about material culture, political, social, and spiritual life, and games and crafts "to try." Also included are a resource listing and a bibliography.

NATIVE AMERICAN RESOURCES: BOOKS, MAGAZINES, AND GUIDES

Elementary school explorations of Native American cultures too often focus on traditional arts and crafts--making tipis, totem poles, baskets, pottery, and bows and arrows. Unconscious stereotypes persist so that, in the minds of students, North American Indians and Eskimos still live as they did in the 1700's. Any real understanding of many different peoples with distinctive cultures never emerges. Fortunately, there are some books and class room materials that can help correct such biases as well as provide rich learning experiences. The reading level of these materials ranges from kindergarten through ninth grade.

BOOKS

Annabranner, Brent. Morning Star, Black Sun: The Northern Cheyenne Indians and America's Energy Crisis. New York: Putnam Pub. Group, 1982. (7th-11th)

A readable, caring history of the Cheyenne is told movingly from their viewpoint. The book also chronicles why the Tribal Council voted in 1973 to cancel all Northern Cheyenne coal leases and exploration permits, and why, instead, the tribe itself is trying to exploit possible oil and gas reserves on their land.

Bierhorst, John, editor. The Whistling Skeleton: American Indian Tales of the Supernatural, collected by George Grinnell and illustrated by Robert Andrew Parker. New York: Winds Press, 1982. (4th-8th)

Between 1870 and 1890, George B. Grinnell collected these dramatic tales which come from the Pawnee of Kansas and Nebraska, the Blackfeet of Montana, and the Cheyenne of Wyoming and Colorado. The aptly illustrated and engaging stories reflect the world of Plains Indian peoples, their hunting methods, family lives, warfare, values, and beliefs.

Bierhorst, John. A Cry from the Earth: Music of the North American Indians. Four Winds Press, 1979.

The important role music played among all North American tribes is described with illustrative musical examples from the late 18th century to today, from the major culture areas of North America. Both of Bierhorst's books include bibliographies of other excellent works, including Bierhorst's earlier works.

DePaula, Tomie, author/illustrator. The Legend of the Bluebonnet. New York: G.P. Putnam's Sons, 1983. (K-4th)

A beautifully retold legend from the Commanche people in which a young girl gives up her beloved doll to save her people, and in return they receive the gift of the bluebonnet flower.

BEST COPY AVAILABLE

Erdoes, Richard. The Native Americans: Navajos. New York: Sterling Publishing Co., 1978. (K-6th)

Vivid colored pictures dominate the text that describes Navajo history, land, and traditional and present lifestyles. At times the writing is simplistic, but the book provides the Navajo viewpoint that is often missing from books on Native Americans. In addition, contemporary issues such as strip mining, oil and gas mining, health problems, education, and housing standards are discussed.

Goble, Paul. Buffalo Woman. New York: Bradbury Press, Inc./Macmillan, 1984. (K-4th)

This beautifully told tale is based on a legend from the Great Plains and is richly illustrated by the author. Goble has written other highly recommended books for young people such as the 1979 Caldecott Medal winner The Girl Who Loved Wild Horses, and has illustrated many other fine collections such as The Sound of Flutes and Other Indian Legends, transcribed and edited by Richard Erdoes (New York: Pantheon Books, 1976), appropriate for grades 4-9.

Meyer, Carolyn. Eskimos: Growing Up in a Changing Culture. New York: Atheneum, 1979. (7th-9th)

Through the descriptions of daily life of a representative Eskimo family living near the Bering Sea today, the book not only introduces Eskimo culture as it was and is, but also portrays the conflicts between subsistence hunting and fishing and the prevalent cash economy. The reader learns how each family member lives, how school, sports, and religion are arenas for value conflicts, and what resolutions have been found.

Meyer, Kathleen Allan. Ishi, Story of an American Indian. Minneapolis: Dillon Press, Inc., 1980. (4th-6th)

Since the well-known 1973 book by Theodora Kroeber (Ishi, Last of His Tribe) is too difficult for younger students, Meyer's book provides an authentic and engaging narrative for elementary school children. The book recreates Ishi's childhood, describing the arts and skills he used, how the Yahis were slowly decimated over the years, and what Ishi's life was like once he came out of hiding and was befriended by anthropologist Alfred Kroeber. In this excellent series, Dillon Press also publishes books on Crazy Horse, Maria Martinez, Chief Joseph, Sacagawea, Sitting Bull, Tecumseh, and Jim Thorpe.

Mitchell, Barbara. Tomahawks and Trombones. Minneapolis: Carolrhoda Books, 1982. (1st-3rd).

A captivating story about the people in Bethlehem, Pennsylvania, and the Delaware Indians, and how trombones kept peace between them during the French and Indian War.

SanSouci, Robert C. Song of Sedna, with illustrations by Daniel SanSouci. New York: Doubleday and Co., 1981. (K-3rd)

Beautifully illustrated in color, Song of Sedna retells in detail the powerful, ancient Eskimo legend of Sedna, and how she came to rule the seas. The book can be usefully compared to the also highly recommended version by Beverly McDermot (Sedna, New York: Viking Press, 1975), which is illustrated in dramatic indigo and violet block print

drawings, and is geared for the same age group. Also recommended is SanSouci's earlier book, The Legend of Scarface (New York: Doubleday, 1987).

Vick, Ann, editor. The Cama-i Book. Garden City, New York: Anchor Press/Doubleday, 1983. (6th-9th)

This recent collection of oral history stories and legends from Southwestern Alaska reflects the changing culture of Alaska's native peoples. The stories wee collected by students interviewing older residents in their communities.

Yue, David and Charlotte Yue, author/illustrators. The Tipi: A Center of Native American Life. New York: Alfred Knopf, 1984. (4th-8th)

Illustrated with attractive pencil drawings, this detailed study demonstrates the structural sophistication of the Tipi, the aesthetic and spiritual significance of its design and decoration, and the central role it played in the adaptation of the Plains Indian peoples.

MAGAZINES

Cobblestone, The History Magazine for Young People. Cobblestone Publishing, Inc., 30 Grove St., Peterborough, NY 03458.

An excellent monthly magazine, geared for ages 8-14, whose issues include many articles on American Indians. Back issues can be ordered.

Faces, The Magazine about People. Cobblestone Publishing, Inc., 30 Grove St., Peterborough, NY 03458.

This magazine, geared for ages 8-14, is published by Cobblestone Publishing Co., in cooperation with the American Museum of Natural History. The subject of Faces is human life the world over covering a wide range of topics in cultural anthropology and archeology. American Indians are the subjects of many articles. Back issues are available.

GUIDES

Guidelines for Evaluating Textbooks from an American Indian Perspective. Report No. 143. National Education Improvement Center, Education Program Division. To order write or call: Eric Document Reproduction Services, 7420 Fullerton Rd., Suite 110, Springfield, VA 22153; (703) 440-1414. Ask for ED #209051 pp.32. Cost: approx. $6.24.

Unlearning "Indian" Stereotypes, A Teaching Unit for Elementary Teachers and Children's Librarians (1977). The Racism and Sexism Resource Center for Educators, The Council on Interracial Books for Children, Inc., 1841 Broadway, New York, NY 10023, (212) 757-5339.

An older but still useful resource which includes many classroom activity and role playing suggestions as well as guidelines for sensitizing students to stereotypes.

(Originally published in the Fall 1984 issue of *Anthro.Notes*)

Information from the

National Museum of Natural History

SMITHSONIAN INSTITUTION WASHINGTON, D.C. 20560

SELECTED REFERENCES ON NATIVE AMERICAN GAMES, DANCES, AND CRAFTS

American Indian Tradition. Alton, Ill., 1961-. Formerly American Indian Hobbyist. Vol. 1-7. Reseda, CA., 1951-1961. (The magazine contains detailed construction techniques and patterns for a variety of craft projects.)

Barbeau, Marius. Totem Poles. Ottawa: National Museum of Canada. Bulletin 119, Vol. I & II, 1950. (A well-illustrated classic with information on construction)

Culin, Stewart. Games of the North American Indians. New York: Dover Publications, Inc., 1975. First published as the 24th Annual Report of the Smithsonian Institution's Bureau of American Ethnology in 1907. (A comprehensive work dividing American Indian games into two classes--games of chance and games of dexterity--with a tabular index to tribes and games.)

D'Amato, Janet and Alex D'Amato. American Indian Craft Inspirations. New York: M. Evans & Co., 1972. (An informative and well-illustrated book on creating American Indian jewelry, clothing, accessories, and household items.)

Epstein, Roslyn. American Indian Needlepoint Designs for Pillows, Belts, Handbags, and other projects. Webster Groves, MO: American Indian Books, 1984. (Designs are accompanied by an explanation of their symbolic meaning.)

Ewers, John C. Blackfeet Crafts. Browning, MT: United States Indian Service, Indian Handicrafts #9, 1962. (Design and construction techniques for a variety of crafts)

Ferg, Alan, ed. Western Apache Material Culture: The Goodwin and Guenther Collections. Tucson: University of Arizona Press, 1987.

Fletcher, Alice. C. Indian Games and Dances with Native Songs. Reprint of 1915 edition. New York: AMS Press. (Part II of the book describes hazard games, guessing games, and ball games.)

Fundaburk, Emma Lila. Sun Circles and Human Hands: the Southeastern Indian's Art and Industries. Luverne, Alabama, 1957. (Contains illustrations and some explanation of construction techniques)

Halpin, Marjorie M. Totem Poles: An Illustrated Guide. Seattle: University of Washington Press, 1983. (Explains the form and meaning of totem poles and introduces a methods of comparison between culture areas)

Hungry Wolf, Adolph and Beverly. Blackfoot Craftworks Book. Calgary, Alberta, Canada: Northwest Printing and Lithographing Ltd., 1977. (Basic instructions on craft and clothing construction and decoration)

Hunt, W. Ben. The Complete Book of Indian Crafts and Lore. New York: Golden Press, 1974. (Contains instructions for very basic clothing and accessory construction)

Indian Arts and Crafts Board. Native American Arts. (serial) Indian Arts and Crafts Board, U.S. Department of the Interior, Washington, D.C., 1968-. (Publications include a variety of topics on crafts, artists and regional art. Write: Indian Arts and Crafts Board, Room 4004, U.S. Department of the Interior, Washington, D.C. 20240)

Koch, Ronald. Dress Clothing of the Plains Indians. Norman: University of Oklahoma Press, 1977. (Contains many illustrations and step-by-step instruction for making Plains Indian clothing)

Laubin, Reginald and Gladys Laubin. American Indian Archery. 1st ed. Norman: University of Oklahoma Press, 1980.

Laubin, Reginald and Gladys Laubin. Indian Dances of North America: Their Importance to Indian Life. (The Civilization of American Indian Series, no. 141.) Norman: University of Oklahoma Press, 1977.

Laubin, Reginald and Gladys Laubin. The Indian Tipi: Its History, Construction, and Use. 2nd ed. Norman: University of Oklahoma Press, 1977.

Leftwich, Rodney L. Arts and Crafts of the Cherokee. Cullowhee, N.C.: Land-of-the-Sky Press, 1970.

Lyford, Carrie A. Ojibway Crafts. Lawrence: Haskell Institute Press, 1943.

Lyford, Carrie A. Iroquois Crafts. Lawrence: Haskell Institute Press, 1942. (This very informative leaflet details many different crafts and their construction)

Mason, Bernard S. How to Make Drums, Tom Toms and Rattles. New York: Dover Publications, Inc., 1974.

Mason, Bernard S. The Book of Indian Crafts and Costumes. New York: John Wiley and Sons, 1946. (Well-illustrated instructions for making American Indian costumes, decorations, musical instruments, weapons, jewelry, headdresses, etc.)

Minor, Marz and Nono. The American Indian Craft Book. Lincoln: University of Nebraska Press, 1978. (Contains construction information for many different crafts)

Morrow, Mable. Indian Rawhide: An American Folk Art. Norman: University of Oklahoma Press, 1975. (Mostly deals with Parfleche construction and decoration but also includes good details on the Cheyenne women's craft or sewing societies)

Norbeck, Oscar E. Book of Indian Life Crafts. New York: Association Press, 1958.

Parker, Arthur Caswell. Indian How Book. Garden City, NY: Doubleday, Doran & Co., 1931. (Provides basic instructions for making Indian crafts)

Salomon, Julian H. The Book of Indian Crafts and Lore. New York: Gordon Press, 1977. (This classic "how-to" book covers a wide range of crafts including war bonnets, tipis, musical instruments, games, firemaking, and cooking.)

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Schneider, Richard C. Crafts of the North American Indian: A Craftsman's Manual. Stevens Point, WI: Schneider Pubs., 1981. (Concerned primarily with the crafts of the Woodland peoples, the book covers the following topics: tools, skin and leatherwork, beadwork, basketry, ceramics, and fiber and bark.)

Seton, Julia M. The Indian Costume Book. Santa Fe: The Seton Village Press, 1938. (Simplistic representation of the costumes and clothing of Native Americans)

Squires, John L. and Robert E. McLean. American Indian Dances. New York: The Ronald Press Co., 1963.

Stribling, Mary Lou. Crafts From North American Indian Arts: Techniques, Designs, and Contemporary Applications. New York: Crown Publishers, 1975. (This work concentrates on the following crafts: ornaments and finery, mats and baskets, textiles, applique, quillwork, thread embroidery, gourds and clay, and dry painting.)

Waldorf, D. C. The Art of Making Primitive Bows and Arrows. Published by D. C. Waldorf and Valerie Waldorf, 1985. (Available through Mound Builder Arts and Trading Co., Box 702, Branson, MO 65616)

Waldorf, D. C. The Art of Flintknapping. Published by D. C. Waldorf and Valerie Waldorf, 1984. (Copies available through Mound Builder Arts and Trading Co., Box 702, Branson, MO 65616)

White, George M. Craft Manual of North American Indian Footwear. Ronan: White Publishing, 1969. (Contains the history and general instructions for making moccasins of 18 different tribes)

Wissler, Clark. "Costumes of the Plains Indians." Anthropological Papers, American Museum of Natural History. Vol. XVII, Pt. II. New York: American Museum of Natural History, 1915. (A good reference that includes illustrations of dresses, shirts, leggings, breech clouts, and construction or decoration techniques)

Wissler, Clark. "Indian Costumes in the United States." Guide Leaflet, American Museum of Natural History. Leaflet #63. New York: American Museum of Natural History, 1931. (Drawings and photographs of clothing and other articles used by the Indians of the United States)

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SELECTED PORTRAITS OF PROMINENT NORTH AMERICAN INDIANS

This list includes prominent North American Indians whose portraits are most frequently requested from the National Anthropological Archives. In cases where the Archives has more than one portrait of an individual, esthetic considerations and the quality of the print have determined the choice of item included here. Unless otherwise indicated, all of the portraits are photographs taken from life. No portraits of Cochise, Tazi (Taza), Mangas Coloradas, Massasoit, or Pontiac are in the Archives. To our knowledge, no authentic portrait of Crazy Horse exists.

Portraits are available in 8- by 10-inch black and white glossy or matte prints for $15 each. Payment must be submitted in advance. To place an order, a check or money order payable to the Smithsonian Institution should be sent to the Archives along with an indication of the photo number of the material desired.

The National Anthropological Archives has many other photographs that depict Indians and non-Indians and aspects of their cultures. These photographs can be examined in the Archives by serious researchers between 9:00 a.m. and 5:00 p.m., Monday through Friday, national holidays excepted. Since the material is diverse and public access to some of it is restricted, it is advisable to contact the Archives well in advance of a visit in order to obtain information about the use of specific material. The address is National Anthropological Archives, National Museum of Natural History, 10th Street and Constitution Avenue, N.W., Washington, D.C. 20560. The telephone number is (202) 357-1976.

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photo number	
	APACHE
2509-a	Chato, Chiricahua
2373-r	Dutchy, Chiricahua
2550-a	Eskiminzin, Pinal-Coyotero
2508	Geronimo, Chiricahua
2519-a	Loco, Chiricahua
43194	Mangas, son of Mangas Coloradas [from woodcut]
2580-b-7	Naiche, Chiricahua
	ARAPAHO
148-a-1	Little Raven
136	Nawat (Left Hand)
180-a-1	Powder Face
162	Scabby Bull
	ARIKARA
1354	Rushing Bear
	BLACKFOOT
399-a	Bird Rattler
381-a	Curly Bear
370-a	Mountain Chief
412-a	Two Guns White Calf
401-a	White Calf
	CADDO
1365-b	Warloupe
1373-b	George Washington
	CAYUSE
3063	Paul Showeway
	CHEROKEE
1063-r-3	E. C. Boudinot, Jr.
997	Cunne Shote [from painting by F. Parsons]
988-a	John Ross
991-a	Sequoyah [from lithograph, McKenney and Hall]
	CHEYENNE
270-a	Dull Knife and Little Wolf
270-b	Dull Knife [enlarged from above]
260-c	Two Moon
303-b	Wolf Robe
217-b-1	Yellow Bear

photo number	
	CHIPPEWA
543-a	Hole-in-the-Day (the younger)
431-c	Image Stone [from lithograph, McKenney and Hall]
503-b	Leading Bird
549	Little Shell
	CHOCTAW
1091-c	Peter Pitchlynn
1092-b	Pushmataha [from painting by C. B. King]
1075	Allen Wright
	COMANCHE
1727	Asa Havie
1732-a	Cheevers
1782-b	Horse Back
1746-a-6	Quanah Parker
1741-a	Ten Bears
	CREEK
1146-d	Isparhecher
45111-b	William McIntosh [from lithograph, McKenney and Hall]
1129-a	Tomochichi [engraving, after Verelst painting]
	CROW
3417-a	Curly
3413-a	Medicine Crow
3404-a	Plenty Coups
3409-b	White Man Runs Him
	DAKOTA
3214-c	American Horse, Oglala
42827-a	Crow Dog, Oglala
44821	Crow King, Hunkpapa
3189-b-10	Gall, Hunkpapa
3229-a	He Dog, Oglala
3159-a	Hollow Horn Bear, Brulé
3696-c-143	Iron Tail, Oglala
3505-b	Little Crow (the younger) Mdewakanton
3219-a-1	Little Wound, Oglala
44821-a	Rain-in-the-Face, Hunkpapa
3237-a	Red Cloud, Oglala
3224-a	Red Shirt, Oglala
3515-a	Red Tomahawk, Yanktonai
3184-a	Running Antelope, Hunkpapa

photo number	
3193-b	Sitting Bull, Hunkpapa
43022	Spotted Tail, Brulé
3136-a	Two Strikes, Brulé
	DELAWARE
811-a	Black Beaver
817-a	Great Bear
	HIDATSA
3431-a	Lean Wolf
	HOPI
1841-c	Nampeyo
1805-b	Simo
	KICKAPOO
735-a	Babeshikit
727-d-2	Oscar Wilde
	KIOWA
1402-a	Big Bow
1376-a-2	Big Tree
1381-a	Kicking Bird
1382-a-1	Lone Wolf
1380-a	Satanta or White Bear
1375	Sitting Bear (Satank)
1386-b	Stumbling Bear
1379-a	White Horse
1392-a	Wooden Lance (Apiatan)
	MAHICAN (MOHEGAN)
825-g	Etawacom [from painting by Verelst, 1710]
	MANDAN
3437	Lance
3441	Rushing War Eagle
	MENOMINEE
600-a-1	Amiskquew [from paniting by C. B. King]
599	Chenannoquot [from painting by C. B. King]
597	Oshkosh [from painting by Samuel Brookes]
598	Souligny [from painting by Samuel Brookes]

photo number	
	MIAMI
794	Little Turtle [from lithograph after painting by Gilbert Stuart]
	MODOC
43132	Captain Jack (Kintpuash)
3049-a	Scarface Charley
3051-b	Winema (Toby Riddle)
	MOHAWK
965-d	Brant (ancestor of Joseph Brant) [from painting by Verelst, 1710]
963-a-2	Joseph Brant (Thayendanegea) [from lithograph, McKenney and Hall]
965-b	Hendrick [from painting by Verelst, 1710]
962-a	Eleazar Williams [from painting by George Catlin in Wisconsin Historical Society]
	NAVAHO
2389	Cayatanita
2391	Juanita, wife of Manuelito
2390	Manuelito
41106-e	Peshlakai
	NEZ PERCE
43201-a	Chief Joseph
2953-a	Looking Glass
2922-a	Jason
2923-a	Tomason (Timothy)
2952-b	Yellow Bull
	OSAGE
4127-b	Bacon Rind
4050-a	Governor Joe (Pathinonpazhi)
47976	Little White Hair
4090	White Hair (Payouska, or Pahueska) [from drawing by St. Memin]
	PAIUTE
1659-a-1	Wovoka (Jack Wilson, the "Messiah")
	PAWNEE
31950-a	Petalesharo [from painting by C. B. King]
1280-a	Petalesharo (the younger)

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photo number	
	POWHATAN
877	Pocahontas [the "Booton Hall" portrait]
	SALISH
3003-b-1	Antoine Moise
3000-b-1	Chief Charlot (Bear Claw)
2994-a	Red Arm
	SAUK AND FOX
617	Keokuk
47742	Pushitoniqua (Push-te-na-quah)
	SEMINOLE
1174-b	Billy Bowlegs
45112	Chittee Yoholo [from lithograph, McKenney and Hall]
45112-a	Foke Luste Hajo [from lithograph, McKenney and Hall]
45112-b	Itcho Tustennuggee [from lithograph, McKenney and Hall]
45112-c	Micanopy [from lithograph, McKenney and Hall]
45112-d	Neamathla [from lithograph, McKenney and Hall]
45112-f	Tukosee Mathla [from lithograph, McKenney and Hall]
45112-g	Tulcee Mathla [from lithograph, McKenney and Hall]
45112-h	Yaha Hajo [from lithograph, McKenney and Hall]

photo number	
	SENECA
42243-a	Cornplanter (John O Bail) [from lithograph, McKenney and Hall]
906-b	Gen. Eli S. Parker
903-b	Red Jacket [from lithograph, McKenney and Hall]
	SHAWNEE
770	Tecumseh [composite sketch]
	SHOSHONI
42021	Washakie
	UTE
1486	Antero
1551-a	Ouray
	WAMPANOAG
840-a	King Philip [imaginative portrait, from old engraving]
	YANA (YAHI)
2852-a	Ishi
	ZUNI
2230-a	Pahlowahtiwa, Zuni governor
2232-a	Pedro Pino, Zuni governor

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NATIVE PEOPLES OF THE AMERICAS: PHOTOGRAPHS OF EXHIBITS IN THE MUSEUM OF NATURAL HISTORY

	Negative Number
Introductory Panel to Native Peoples Exhibits	MNH.021
Eskimos	
Polar Eskimo (Life-sized group)	MNH.035
Eskimo Clothing (Left section of exhibit case)	MNH.025
Some varieties of Eskimo clothing (Right section of exhibit case with life-size models)	MNH.039
Map of the land of the Eskimo	MNH.023
Hunting birds and land animals (Wall case)	
Sea hunting and fishing (Wall case with life-sized model in kayak)	MNH.010
Eskimo homes and furnishings (Wall case)	MNH.029
Alaskan Eskimo art (Wall case)	MNH.024
Indians of the Sub-Arctic	
Caribou hunting Indians of the Sub-Arctic (Left section of exhibit case with life-size models)	MNH.043
Caribou hunting Indians of the Sub-Arctic (Right section of exhibit case with full-sized model)	MNH.043-A
Indians of the Eastern Woodlands	
Making a living in the woods (Wall case)	MNH.017
Woodland Indian crafts (Wall case)	MNH.020
The birch bark canoe (Wall case)	MNH.031
Lacrosse (Wall case)	MNH.022
Spirits in the woods (Wall case)	MNH.033
Indians of coastal North Carolina in the year 1585 (color transparencies of watercolors by John White)	MNH.028
War and peace among the woodland tribes (Wall case)	MNH.027

Indians of the Eastern Woodlands (continued)

Captain John Smith trading with the Powhatan Indians (Life-sized group)	MNH.006
The Seminole Indians of the Florida Everglades (Wall case with life-sized model)	MNH.032

Indians of the Plains

River valley farmers of the Plains (Wall case)	MNH.014
Nomadic buffalo hunters of the Plains (Wall case)	MNH.002
Plains Indian tipi (Life-sized, Front view)	MNH.042
Plains Indian tipi (Life-sized, View of interior)	MNH.042-A
Plains Indian tipi (Life-sized, View showing woman making pemmican)	MNH.042-B
Plains Indian tipi (Life-sized, Rear view showing children at play)	44,855-H
Buffalo, the staff of life (Wall case)	MNH.011
Blackfoot buffalo drive (Diorama)	MNH.005
Plains Indian painting (Wall case)	MNH.030
Ornaments of bird and animal materials (Wall case)	MNH.004
Plains Indian clothing (Left section of exhibit case with life-sized models)	MNH.041
Plains Indian clothing (Right section of exhibit case with life-sized models)	MNH.041-A
Ornaments of shell and silver (Wall case)	MNH.026
Quillwork and beadwork (Wall case)	MNH.013
The feather bonnet (Wall case)	MNH.009
Plains Indian warfare (Wall case)	MNH.008
Plains Indian Religion (Wall case)	MNH.003

Indians of the Northwestern Plateau

Indians of the Northwestern Plateau (Wall case)	MNH.036

Indians of the Northwest Coast

Fishermen of the Northwest Coast (Wall case)	MNH.038
Northwest Coast Indian warfare (Wall case)	MNH.007
Potlatch, a great giveaway (Wall case)	MNH.034
Northwest Coast Indian clothing (Wall case with life-sized model)	MNH.019
Women were skillful weavers (Wall case with life-sized model)	MNH.037

Indians of the Northwest Coast (continued)

Totem pole (Life-sized)	MNH.012
Northwest Coast art (Wall case)	MNH.018
Northwest Coast Indian masks (Wall case)	MNH.040
Totem pole (Life-sized)	MNH.015

Indians of California

Hupa Indians of northern California (Life-sized group)	43,595-D
Food was plentiful in California (Wall case)	43,387-G
California Indian homes (Wall case)	43,394-C
Shell money (Wall case)	43,387-A
Pomo Indian baskets (Wall case)	43,387-F
Baskets had many uses (Wall case)	43,387-E
Ceremonial costume and accessories (Wall case)	43,394-A
Yosemite Indian village (Diorama)	41,642-A

Navaho and Apache Indians

Navaho shepherds (Wall case)	43,394-B
Navaho crafts: weavers and silversmiths (Life-sized group)	43,354
Navaho weaving before 1890 (Wall case)	43,387-D
Navaho silverwork (Wall case)	43,387
Apache warriors and hunters (Wall case)	43,387-B
Apache crafts (Wall case)	43,373-C
Apache costume (Life-sized group)	43,387-C

Pueblo Indians

Interior of Hopi apartment (Life-sized group)	43,728
The Pueblo: a primitive apartment house (Wall case)	43,373-E
Corn: the gift of the gods (Wall case)	43,369-C
Pueblo Indian weaving (Wall case with life-sized model)	43,373
Main styles of Pueblo pottery (Wall case)	43,369-E
Zuni Pueblo pottery making (Wall case with life-sized model)	43,373-F
Ceremony in a Hopi kiva (Diorama)	43,595-J
Hopi snake dance (Life-sized group)	43,595-A

Southwestern Desert Indians

The Cocopa: desert dwellers (Life-sized group)	43,595-G
The Pima: farmers in the Arizona desert (Wall case)	43,354-C
Pima crafts (Wall case)	43,369-F
Desert people wore little clothing (Wall case with life-sized models)	43,373-A
Mohave pottery (Wall case)	43,354-E
The Seri: a desert-coastal tribe of the Gulf of California (Wall case)	43,369-A

Highland Indians of Latin America

Some folk costumes of Indians in Guatemala (Wall case with life-size models)	43,595-E
The Huichol: a conservative mountain tribe of Mexico (Wall case)	43,369-B
Ornamental fans (Wall case)	43,373-B
Inca Indian terrace farming in Peruvian Highlands (Diorama)	43,728-B
Araucanian crafts	43,354-F
The Aymara: high altitude farmers and fishermen (Wall case)	43,354-A

Tropical Forest Indians

The Carib: Indians of tropical British Guiana (Life-sized group)	43,595
Indians of the Guianas (Wall case)	43,394
The Jivaro: warlike Indians of eastern Ecuador (Wall case)	43.354-B
Jivaro shrunken heads (Wall case)	43,354-G
Closeup of a Jivaro shrunken head	43,354-L

Circum-Caribbean Tribes

Indians who met Columbus in 1492 (Diorama)	43,068-B
Relics of the first Indians who met Columbus (Wall case)	43,354-H
The San Blas Cuna: fishermen and farmers of Panama (Wall case)	43,354-J
San Blas Cuna religion and ceremonies (Wall Case)	43,354-D

Indian Hunters of Southern South America

The Tehuelche: nomadic hunters on the Argentine grasslands (Life-sized group)	43,595-H
Techuelche horsemen of Patagonia (Wall case)	43,344
The Tehuelche as seen by white artists (Wall case)	43,344-C
Indians of the Land of Fire (Tierra del Fuego) (Wall case)	43,344-A
The Ona Indians, as seen by the artist, C. W. Furlong in 1908 (Wall case)	43,344-B
Camp scene among the Yahgan Indians, the southernmost people in the world (Diorama)	38,713-B
Indian and Eskimo Ingenuity: Map of North and and South America	MNH.001

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SELECTED PHOTOGRAPHS ILLUSTRATING NORTH AMERICAN INDIAN LIFE FROM THE NATIONAL ANTHROPOLOGICAL ARCHIVES

This list includes scenes of North American Indian life that are frequently requested from the National Anthropological Archives. The photographs were selected from a reference file of twenty thousand Indian portraits and scenes specifically to illustrate the variety of habitation, dress, food preparation, work, and play in different cultural areas.

Listed photographs are available as 8- by 10-inch black and white glossy or matte prints for $15 each. Payment must be submitted in advance. To place an order, send the Archives a check or money order payable to the Smithsonian Institution and a list of the photo numbers of the item desired.

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photo number	
	ARTIC COAST
SI 3773	Dog team and sled and Eskimo people.
38,108	Three-hatch skin boat and framework of another, Knicklick, Prince William Sound, Alaska, before 1925.
43,546-D	Eskimo family outside summer dwelling, showing sealskin floats, Plover Bay, Siberia, 1899.
46,736-C	Eskimo woman with tattooed chin, wearing fur parka, 1908.
55,019	Eskimos building a snow house, 1913-18.

photo number

NORTHWEST COAST

3012-D Kwakiutl women and children, showing type of head deformation practiced at Quatsino Sound, Vancounver Island, B.C., ca. 1880s.

SI 3946 Group of Kwakiutl Hamatsas of the Koskimo at a feast, Fort Rupert, Vancouver Island, B.C., 1894.

4320 Haida totem poles at old Kasaan village, Alaska, 1885.

42,977 Gable-roofed house and totem pole, Bellacoola Village, B.C., ca. 1901.

42,977-B Tlingit men in costumes worn at potlatch, Yakutat Bay, Alaska, ca. 1901.

43,222 Nootka houses on the beach, partially dismantled so that plank siding can be transported to a fishing camp and put on house frames there, Friendly Cove, Nootka Sound, Vancouver Island, B.C., 1873.

45,124-D Tlingit house frames and totem poles, Cape Fox Village, Alaska, 1922.

56,762 Nootka man in dance costume, 1923-26.

57,234 Makah men bringing a whale ashore, Neah Bay, Washington, 1926 or before.

74-3623 Interior of Tlingit chief's house, Chilkat, Alaska, 1895 or before.

OREGON COAST AND CALIFORNIA

2609-A Karòk man using fire drill, before 1907.

2854-A Maidu woman wearing headband, necklace, and belt made of abalone shell pendants.

2854-B-4 Cahuilla man in front of platform with two storage baskets, 1890s.

38,721-C Hupa men performing Redheaded Woodpecker Dance at the Yurok town of Pekwam, Humboldt County, California, ca. 1890s.

42,269 Tolowa woman making baskets, Crescent City, California, before 1921.

photo
number

43,114-A Hupa chiefs carrying sacred obsidian knives at beginning of White Deerskin Dance, Hupa Valley, California, ca. 1890-97.

47,749 Pomo man drilling beads, Ukiah, California, 1890s.

47,750-A Pomo woman pounding acorns with stone pestle in basket mortar, Ukiah, California, 1890s.

47,982-B Diegueño man and woman sorting beans or seeds outside brush house, Santa Isabel, California, 1890s.

BASIN

1547 Ute brush ledge and family scene, Uintah Valley, Utah, 1871-75.

1610 Paiute woman making baskets, Kaibab Plateau, Arizona, 1871-75.

1624 Group of young Paiute men playing the game, Niaungpikai, or kill-the-bone, Kaibab Plateau, Arizona, 1871-75.

1667 Washakie's encampment, showing many Shoshoni tipis, Wind River Mountain, Wyoming, 1870.

1713 Bannock family of Sheepeater band in tipi, Medicine Lodge Creek, Idaho, 1871.

PLATEAU

2890-B-5 Umatilla tipis, Umatilla Reservation, Oregon, ca. 1900.

2978-B Nez Perce woman making Pemmican in front of skin lodges, Yellowstone River, Montana, 1871.

2987-B-12 Mounted warriors, Nez Perce Reservation, 1906.

3073-C-1 Cayuse woman smoking buckskin, ca. 1900.

56,805 Salish Flathead woman and young girl in dress costumes on horses, Flathead Reservation, ca. 1900.

57,424 Nez Perce women washing clothes in stream, 1920s.

photo number

PLAINS

347-B Cheyenne woman and dog travois, Lame Deer, Montana, 1922.

430-C-3 Blackfoot woman and children and horse travois, ca. 1900.

1245-A Pawnee earth lodge village on the Loup Fork, Nebraska, 1871.

1373-C Caddo camp, 1867-74.

1448-D-2 Kiowa or Arapaho buffalo skin tipi, 1868-72.

T-1633 Ponca sundancers, 1905.

1775-A Two Comanche girls in buckskin dresses, Kiowa Reservation, Oklahoma, 1891-93.

3179-1 Old-time Brule Dakota method of cooking in pouch or stomach of a cow, Rosebud Reservation, South Dakota, 1920.

3700 Dakota woman scraping buffalo hide.

3755-D Assiniboin men gathered for a dance, Fort Peck (Poplar), Montana, 1882.

42,019-A Crow tree burial, 1890s.

43,118-A Cheyenne camp showing meat drying on racks, 1895.

43,196 Dakota Indian and white man conversing in sign language, Standing Rock Reservation, South Dakota, 1927.

55,298 Arapaho participants in Ghost Dance, 1893.

56,831 Mandan woman sewing quill designs on hide, probably after 1900.

MIDWEST

482-A Two Chippewa bark wigwams, Red River, Canada, 1858.

486 Two Chippewa men in canoe, one with bow and arrow, ca. 1900.

photo number

596-D-2 Chippewa woman weaving rush mat, before 1929.

596-E-12 Chippewa woman in boat tying rice, Minnesota.

596-E-22 Chippewa woman removing bark from tree.

616-W-1 Menominee and Chippewa dancers at drum ceremony, Zoar, Wisconsin, 1928.

3805 Winnebago elm bark lodge, Winnebago Reservation, Nebraska, before 1907.

44,200 Kickapoo bark house and storage platform.

47,746-L Sauk and Fox women working on platform under shelter in front of mat-covered house, Tama, Iowa.

56,826 Menominee couple with snowshoes and baskets in front of bark house, ca. 1908.

NORTHEAST

44,743 Passamaquoddy man building a canoe, Houlton, Maine, 1875.

47,728 Micmac man and boy outside birchbark tipi, Dartmouth, Nova Scotia, 1860.

56,039 Mohawk woman weaving a basket, birchbark canoe in background, Lake George, New York.

56,839 Iroquois man and woman pounding corn with wooden mortar and pestles.

SOUTHEAST

1034-A-2 Two Cherokee women making pottery, Qualla Reservation, North Carolina, 1900.

1042 Cherokee man scratching a player before the ball game, Qualla Reservation, North Carolina, 1888.

1102-B-26 Choctaw man using blowgun, Bayou Lacomb, Louisiana, 1909.

44,039 Choctaw palmetto house, shore of Lake Pontchartrain, Louisiana, ca. 1881.

44,353-C Seminoles in canoes, Alligator Farm, Miami, Florida, before 1921.

44,464 Seminole woman grating zamia roots, Big Cypress Reservation, 1957.

photo number

44,550-E Creek ball game, Oklahoma, ca. 1938.

45,837-A Seminole camp of three thatched open houses[*chickes*], Fort Lauderdale, Florida, ca. 1917.

55,323 Seminole man skinning a wild turkey near Okaloacoochee Slough, Florida, 1910.

55,445 Cherokee woman using a wooden mortar and pestle, probably to make a hickory nut drink [*kunutchi*], ca. 1930s.

SOUTHWEST

1824-D Natacka kachinas at Hopi ceremony, Walpi, Arizona, 1893.

1876-A Two women making pots, Hano pueblo, Arizona, 1893.

1877-B Two women grinding corn, Hano pueblo, Arizona, 1893.

1889 Plaza of Jemez pueblo, New Mexico, 1899.

1982-C Participants in corn dance, Santa Clara pueblo, New Mexico, 1911.

2137-B View of San Felipe pueblo, New Mexico, 1879.

2169 Kiva at Cochiti pueblo, New Mexico, 1899.

2189 Sick boy undergoing treatment in ceremonial chamber of Giant Society, Sia Pueblo, New Mexico, ca. 1888-89.

2263-A Man drilling turquoise, Zuni pueblo, New Mexico, 1899.

2301-B-2 View of Zuni pueblo showing gardens and drying corn, 1879.

2427 Navajo man hammering silver, another using bow drill, child at bellows in front of hogan, 1892.

2434 Navajo woman spinning and weaving, 1893.

2686-D Pima woman carrying faggots in a carrying basket [*kiaha*], 1902.

4544 Papago woman making baskets in front of stick and wattle house, 1916.

4548 Papago women scraping corn and cooking tortillas in cornstalk shelter, 1916.

photo number	
4579	View of Taos pueblo, New Mexico, 1900-20.
4592	Woman baking bread, Taos, New Mexico, 1916.
4766	Woman baking bread, balancing water olla on head, Santa Clara pueblo, New Mexico, 1916.
32,355-L	Hopi woman holding child in cradleboard in front of fireplace decorated with baskets.
42,265	Three Apache men with bows and arrows.
45,987-C	Apache men playing hoop and pole game, San Carlos, Arizona, 1899 or before.
55,440	Navajo men shearing sheep.
56,955	Woman drying peaches, Isleta, New Mexico, 1900.